

BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY NINETEEN FORTY-FOUR



QUEEN MARGARITA OF SPAIN, PAINTING BY JUAN PANTOJA DE LA CRUZ (SPANISH, C. 1550-1608). GIVEN IN MEMORY OF MR. AND MRS. EUGENE MC VOY BY THEIR CHILDREN.

VOLUME XXVIII

NUMBER 2

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



THE INFANTA ISABELLA, PAINTING BY BARTOLOME GONZALES. PRADO, MADRID.



PORTRAIT OF A LADY, PAINTING BY JUAN PANTOJA DE LA CRUZ. PRADO, MADRID.

A SPANISH PORTRAIT IN THE ART INSTITUTE

THE painting reproduced on the cover of this month's *Bulletin*, a portrait of the Spanish Queen, Margarita of Austria,¹ belongs to that school of Spanish portraiture which developed under the patronage of Philip II and his son, Philip III; however, some doubt has been expressed as to which member of this school actually painted the canvas. The original attribution to Coello was denied by the Spanish scholar, Allende-Salazar, who called the painting a Juan Pantoja de la Cruz and who identified the sitter definitively; but a certain similarity was perceived between this portrait and one by Bartolomé Gonzales, a Young Noblewoman, in the

¹ Oil on canvas, 67½ x 43 inches (171.5 x 109.9 cm.). In memory of Mr. and Mrs. Eugene McVoy, the gift of their children. Purchased by Mrs. Arthur Meeker, Chicago, at the Blakeslee Sale (London, 1914) as Coello portrait of Queen Mary of Spain.

Museum at Worcester,² Massachusetts. The attribution having been doubted, it seemed advisable to investigate the origin of our painting on a historical and stylistic basis.

Born in Madrid, Pantoja studied under Coello and at his master's death in 1588, he succeeded him as the king's favorite at court, later becoming Court Painter. In 1608 he died in Madrid. In his painting, Pantoja continued the tradition established by his predecessors, Moro and Coello. The courtiers of the day revelled in richly embroidered clothes, and it was Pantoja's duty to portray these extravagant gowns as faithfully as he did the physiognomies of their wearers. Yet in spite of the intricate

² Worcester Art Museum, *Catalogue of Paintings and Drawings* (Worcester, 1922), p. 52.

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detail and repetitious work this implied, Pantoja managed to instill in his portraits a charm and dignity, a sense of the inherent nobility and aristocratic haughtiness that defined these people.

Bartolomé Gonzales was born in Valladolid in 1564; he studied under Patricio Caxes, an Italian artist imported by Philip II. It is very probable that he worked under Pantoja, and in 1608, not 1606 as was previously thought, he began painting for Philip III in his various palaces. Not until 1617 was Gonzales made Court Painter, from which time until his death in Madrid ten years later he was kept busy representing the ever-increasing family of Philip III. In his paintings the original qualities of grandeur and dignity have frozen into stiffness of pose, blankness of expression, and a wooden appearance. However, Gonzales does show careful draughtsmanship, keen observation, and his color tonality, if lacking in vigor or sparkle, is tasteful. Although his works do not equal artistically those of his predecessors, they retain value as historical records.

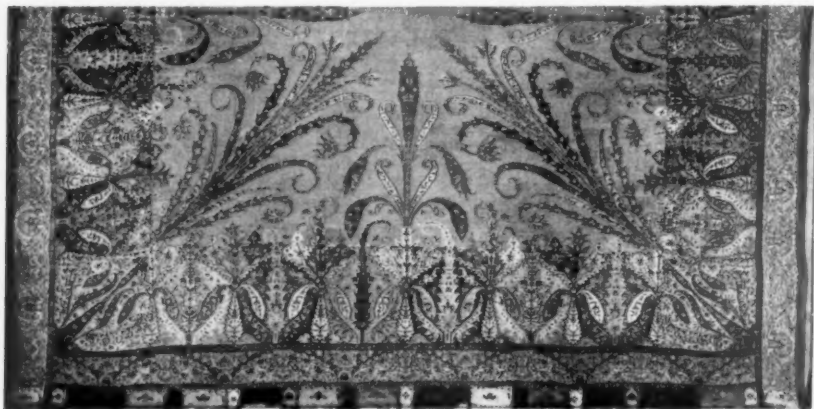
There is yet a third person to deal with in this problem of attribution, namely the lady represented, Queen Margarita, consort of Philip III. She was born in Austria in 1584, married Philip in 1599 when she was only fifteen, and died of childbirth twelve years later in 1611. Although her costume here appears bridal with the gold embroidery, the heavily jeweled girdle, the elaborate style of the dress with its double sleeves, the *peregrina* (the famous pearl belonging to the Spanish crown) hanging from an ornate pin, Margarita seems to be older than fifteen, the age at which she married. On the other hand, she seems younger than in another Pantoja portrait³ where her attire is less frivolous, more somber, and where her face seems more mature. Since Pantoja died in 1608 when Margarita reached her twenty-fourth year, she certainly could be no older than that in this painting. In our canvas, she is then older than fifteen, younger than twenty-four; we

might guess her age to be twenty or twenty-one, the painting to have been executed in 1604-05.

It is known that Gonzales did not start working for the Crown until 1608 and that Pantoja had been Court Painter even before the marriage of Philip III in 1599. Historically and chronologically, it would seem quite definite that our portrait could not be by Gonzales and therefore must be by Pantoja.

Is this conclusion reached on a stylistic basis? Although they belong to the same school and show remarkable resemblances in style, the two painters differ in general characteristics. Gonzales' vision is literal, and he points up little details until the whole surface is broken up unevenly; he lacks the ability to coordinate smaller parts and subordinate them within the whole composition. In his portrait of Infanta Isabella, the eye jumps from object to object, for each detail has an equal attraction. Isabella's face, which should appeal first, exerts no more power than her crown, or the carving on the chair. In our portrait and in the Pantoja canvas of a Lady, details of dress and jewelry are not neglected, but they are not placed on an equal standing with the personality of the sitter; this artist seems to possess more of the grand manner, less of the petty and insignificant than Gonzales. Where ornamentation and jewelry are used purely for the sake of description by Gonzales, Pantoja uses them as parts of the design. Another difference between the two men lies in their concept of form; Gonzales paints the stocky, full type where Pantoja prefers the delicate proportions and lines of a lithe, slender figure. Pantoja presents a study where the artist has exercised his judicial powers, his taste; Gonzales presents the whole picture as he sees it. Our full length standing portrait seems to answer stylistically to Pantoja's characteristics as an artist; therefore the painting is attributed to him not only on historical and chronological grounds, but on the basis of a stylistic analysis.

³ In the Prado. Reproduced in *Juan Pantoja de la Cruz*, *Monografías de Arte* (Madrid, n.d.), Pl. V.



DETAIL OF SQUARE SHAWL, PERSIAN, NINETEENTH CENTURY. LENT BY SARKIS H. NAHIGIAN.

AN EXHIBITION OF ANTIQUE SHAWLS

THE first winter exhibition chosen for the Oriental Department is a very handsome selection of shawls from Persia and India installed in Gallery H9.

The term shawl is of Persian origin from their word *shāl* and is most characteristic of the native dress of India and Central Asia. Shawls became popular in Europe at the time of Napoleon I who brought back many to the Empress Josephine when he returned from his Egyptian campaign. Soon the shawl was the fashion in every lady's wardrobe in England as well as on the continent. As fashions changed the shawl fell from grace and was laid aside or sold, but fortunately for us many were kept as heirlooms.

There are two main types of shawls: the long shawl and the square shawl. The long shawl was more popular in India and was often made in pairs; an ordinary pair would occupy three weavers for three months, but a fine pair would keep them busy for eighteen or twenty months. A day's work on a very intricate design added perhaps only a quarter of an inch to the length. Apart from shapes and patterns there are two principal classes: loom-woven shawls which were sometimes woven in one

piece but more often in segments which were sewn together so beautifully that the sewing is almost imperceptible, and shawls embroidered on a ground of twill weave.

So little is known of the history of these shawls and that little so obscured by romantic tales that it is very difficult to distinguish fact from fancy. We do know, however, that the rarest and finest of the shawls from India was the Cashmere which came from the beautiful vale of Kashmir, a province in northwest India. The shawls made in Kashmir are famous among textile fabrics for richness of design and brilliance of color. The technique employed is a tapestry twill weave with the weft thread not running clear across the piece but running back and forth across a single motif, interlocking at each turn with differently colored threads of the adjacent motif or of the background. According to Nancy Reath and Eleanor Sachs in their book, *Persian Textiles*, this tapestry twill weave first seems to appear in Persia during the seventeenth century, and whether it was copied or originated in Persia has yet to be determined. As Nancy Reath states, so far no Indian fabric of this weave has been authoritatively attributed to any period prior to the eighteenth century.

Our shawls have been divided into two groups from Persia and India because we felt this could be done stylistically even though the technique employed in the weaving is the same. The Persian textiles show the same subtle balance of color and line as do their miniature paintings. The designs used on the shawls from India are often more obvious and complicated, for their craftsmen are not just content to be influenced by the Persian designs but must elaborate on them. The square Persian shawl from the Collection of Sarkis H. Nahigian and illustrated here is an excellent example, as the eight stylized floral sprays rising from the sides toward the center form an effective design on a red ground with floral bands on all sides and parti-color embroidered borders on two sides. The shawl is distinctly Persian in feeling and character, in its rich and glowing color scheme, and in its rhythmic beauty of line. Also illustrated is the square shawl lent by Mrs. Herbert L. Stern which is composed of assorted colored shapes of twill sewn together. Over the whole has been

worked in couched gold and silk embroidery a rich pattern of floral sprays with the cone motif and bands of floral arabesques; it is a masterpiece in its subtle interplay of color and delicate design. The perfection of the drawing of the floral sprays has the same charm and grace that one finds in Persian textiles, miniatures, potteries, and tiles.

The long shawl illustrated is from the Collection of Henry H. Getty and is one of a pair. This shawl has been tentatively placed in the case of shawls from India, but it is interesting to note the similarity between the stylizing of the cone motif on this shawl and the Stern shawl mentioned above. It is woven of the softest of wool in one piece except for the end borders. The large cone motif, seen in the illustration, is embroidered in exquisite needlework as are three other motifs (not illustrated), but otherwise the decoration is entirely loom-woven. The shawl is a distinguished piece of weaving, and the imagination and restraint of the designer leaves nothing to be desired in the artistry of his conception.

MARGARET O. GENTLES



DETAIL OF LONG SHAWL, INDIAN, EIGHTEENTH CENTURY. THE HENRY H. GETTY COLLECTION.



DETAIL OF SHAWL, PERSIAN, NINETEENTH CENTURY. LENT BY MRS. HERBERT L. STERN.

DISCOVERIES IN THE PRINT ROOM

IN recataloguing the Buckingham Collection of European prints, we came upon certain facts which will be of interest to the American and European connoisseur. The layman will, perhaps, smile at the importance the art historian attributes to such discoveries, but he will become more indulgent when he hears that what we found increases the value of the prints to a high degree.

The first print with which we deal here is probably familiar to many visitors to the Print Room as it has been shown in exhibitions many times. It is a most attractive engraving of St. George and the Dragon made by a German artist before 1450. In a landscape which today we would call expressionistic St. George is shown slaying the monster. Critics of those epochs, where interest was centered in space, perspective, and illusionistic imitation of nature, thought that this way of expressing nature was due to a lack of skill. Today, on the

contrary, we admire this kind of interpretation as modern art of the fifteenth century. We do not know the name of the engraver of our print. At this time the artist generally remained anonymous because it was the contribution rather than the contributor that counted. It was not until the Renaissance that the importance of the individual was accepted and the artist signed his work with his monogram or his full name. However, by the nineteenth century individualism had developed and was carried to such excess that the printmaker not only signed the plate but each impression as well.

The composition of our print was attributed to the Master of the Playing Cards¹ by I. D. Passavant, the well-known authority on prints, since in conception and execution it shows all the characteristics of a set of playing cards engraved by this fifteenth century artist. Only one impression of the plate which was engraved by the master himself is known; it is in the Albertina in Vienna. Two contemporaries of this artist, however, engraved copies of it, the one being known as the Master of the Weibermacht,² the other as the Master of the Nürnberg Passion.³ An impression of the first copy is kept in the Dresden Print Room, while that of the second copy is found in the Liechtenstein Collection in Vienna. Thus only one impression of each of these copies was known until now.

Studying the problem carefully and comparing the material at hand, we found that the impression of the Prince Liechtenstein is *not* unique in that the Buckingham Collection of the Art Institute has one also. We might proudly add that our engraving⁴



PORTRAIT OF MICHELANGELO, 1546, ENGRAVING
BY GIULIO BONASONE ITALIAN, ACTIVE 1531-
1574.

¹ See M. Lehrs, *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstiches* (Vienna, 1808), Vol. I, No. 35 and M. Geisberg, *Die Anfänge des Kupferstiches* (Münster, 1923), No. 10, reproduced Pl. XIII.

² See Lehrs, *op. cit.*, vol. I, No. 35a, reproduced Pl. III (correction Lehrs, *op. cit.*, IV, 320) and Geisberg, *op. cit.*, p. 3, No. 38.

³ See Lehrs, *op. cit.*, I, 240, No. 12 (correction Lehrs, *op. cit.*, IV, 320) and Geisberg, *op. cit.*, p. 4, No. 36. Reproduced in Warburg Facsimiles.

⁴ The Engraving was sold at Boerner, Leipzig, Nov. 1934, Cat. 186; the former owner is not mentioned.



ST. GEORGE AND THE DRAGON, ENGRAVING BY THE MASTER OF THE NÜRNBERG PASSION, GERMAN, ACTIVE BEFORE 1450. THE CLARENCE BUCKINGHAM COLLECTION.

is in excellent condition while the hand-colored one of the Prince Liechtenstein Collection is badly damaged.

It is astonishing to us that two contemporary engravers copied the Master of the Playing Cards almost exactly without its being called plagiarism. But strange as it may seem, even though some artists such as Rubens and others had made attempts before to protect their work and were granted *privileges* by kings and rulers, it was not until 1735 that the first *copyright act* was passed.

Considering the Italian prints in the Buckingham Collection, we found that in the old files our Portrait of Michelangelo was attributed to Giulio Bonasone. Bonasone was active in Bologna and in Rome during the years 1531-1574. He seems to have admired Michelangelo greatly, since he made etchings after his various paintings. We are happy to have a portrait by a contemporary of Michelangelo although the portrait is conventional and does not do justice to Michelangelo's strong personality as revealed by his powerful works.

When we checked the catalogue which

deals with Bonasone's prints and studied the description of the engraving," we saw with amazement that in our print Michelangelo is turned to the left instead of to the right. Comparing our engraving with a photograph of the print described by Bartsch, which we found in a book on portraits made by Michelangelo," we were able to ascertain that our print is a copy in reverse. Besides being in reverse it shows other slight divergences which make us believe it was executed by a contemporary Italian artist. Since we cannot communicate with the important European Print Rooms right now, we cannot decide whether this copy in reverse is unique. However, if it exists elsewhere it has hitherto not been described.

It adds to the interest of a work of art if it belonged to a collection of great reputation. We were pleasantly surprised when we found that the Buckingham

* A. Bartsch, *Le peintre graveur* (Vienna, 1813), Vol. XV, No. 345.

* E. Steinmann, *Die Porträt Darstellungen des Michelangelo* (Leipzig, 1913).



PORTRAIT OF MICHELANGELO, ENGRAVING BY GIULIO BONASONE. COPY IN REVERSE. THE CLARENCE BUCKINGHAM COLLECTION.

Adoration of the Magi,⁷ a fifteenth century dotted print, belonged to Theodor Weigel, nephew of the art dealer Rudolph Weigel, and one of the great nineteenth century print collectors. In collaboration with A. Zestermann he published an important detailed catalogue of his prints,⁸ and our Adoration of the Magi, which is also mentioned in Rudolph Weigel's sales catalogue, coincides with No. 323 of this standard work; measurements, watermark, coloring, and condition are exactly the same.

We would like to point out the difference between American and European custom in disposing of great private collections. The European collections usually go to the four winds after the death of the collector; the American, according to democratic pattern, are donated as a whole to a museum, where all who love art can enjoy them.

HEDI NIJHOFF-SELLDORFF

⁷ W. L. Schreiber, *Manuel de l'Amateur de la gravure sur bois et sur métal au XV^e siècle*, Vol. III, No. 2203 (Berlin, 1893).

⁸ Th. O. Weigel, *Die Anfänge der Druckerkunst in Bild und Schrift* (Leipzig, 1866).



ADORATION OF THE MAGI, DOTTED PRINT BY AN ANONYMOUS GERMAN (SECOND HALF OF THE FIFTEENTH CENTURY). THE CLARENCE BUCKINGHAM COLLECTION.

ERNA SAWYER GOODMAN

MRS. WILLIAM OWEN GOODMAN, one of the Art Institute's most important benefactors, died on September 24. She and her husband were the donors of the Goodman Theatre, dedicated October 20, 1925, as a memorial to their only son, Kenneth Sawyer Goodman, who died of influenza in 1918 while serving as a Lieutenant at Great Lakes Naval Training Station. In addition to giving the theatre itself, which is a model example of an efficient and well-planned playhouse, the Goodmans set up an endowment of \$150,000. In 1938, two years after her husband's death, Mrs. Goodman presented to the theatre an additional \$150,000.

The Art Institute has made the most of this munificent gift, for today the Goodman Theatre is known throughout the country as a leading school of the drama. During each season the more advanced students present to capacity houses a varied group of plays produced with all the standards of a professional cast.

In planning the theatre the Goodmans made sure that the needs of the audience were as carefully considered as the requirements of the actors and those backstage. As a result the seats are remarkably comfortable and well spaced, the acoustics are excellent, and the ventilation efficient. Backstage there are dressing rooms, costume wardrobes, storage space for scenery. In addition there are a smaller rehearsal theatre and adequate offices.

In 1939 Mrs. Goodman presented to the Art Institute thirteen paintings, among which were an important religious work by Benjamin West, a portrait of Nell Gwynn by Sir Peter Lely, *The Breakdown* by the American genre painter, William Sidney Mount, and a group of nineteenth century French paintings by Cazin, Diaz, Harpignies, Ziem, and Van Marcké.

In addition to these she has given to the Art Institute a large collection of pewter, and an important group of Chinese porcelains and textiles has been lent from her collection.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY, 1944

VOL. XXXVIII NO. 2

MEMBERS' CALENDAR

February 1—March 5

Lectures are given in Fullerton Hall unless otherwise noted.

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the Museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

LECTURE COURSES AND CLASSES

Oriental Art Collections—Mondays at 11:00 A.M., *Miss Helen Parker*; 11:55 A.M., *George Buchr*, demonstrating techniques. Repeated alternate Monday evenings at 7:45.

Clinic of Good Taste—Mondays at 2:00 P.M., *Dudley Crafts Watson*. Occasional guest speakers conduct this clinic. Repeated alternate Monday evenings at 7:45.

Adult Sketch Classes for Novices—Monday evenings from 5:45 to 7:30 P.M., Friday mornings from 10:00 to 12:00 Noon, *George Buehr*, assisted by *Margaret Myers*. Sketching materials are supplied for 15 cents.

The Current Exhibitions—Alternate Tuesdays at 6:30 P.M. Gallery lectures by *Miss Helen Parker*.

Current Exhibition Promenades—Fridays at 12:15 Noon and 6:30 P.M., *Dr. Watson* and members of the staff.

History and Enjoyment of Art—Fridays at 2:30 P.M. *Dr. Watson* illustrates these lectures with slides in color, motion pictures, and correlated music. Other staff members speak occasionally.

Art through Travel—Friday evenings at 7:30 P.M., *Dr. Watson*. These lectures are generally repeated Sundays at 3:15 P.M. for Members and the public. The charge to the public is 28 cents, including Federal tax. Members are admitted free of charge; families of Members and out-of-town visiting guests must pay the Federal tax of 3 cents per person.

Classes for Children under the James Nelson and Anna Louise Raymond Fund for Children—Saturdays at 1:10 P.M. The practice and appreciation of art, with demonstrations of drawing, design, and painting by *Dr. Watson* and *Mr. Buehr*. Problems are assigned to be done at home, and all work by the children is marked and criticized. There are two additional free scholarship classes for children attending public schools within the city of Chicago. These scholarships are awarded through the Director of Art in the public schools.

DATE	HOOR	
FEBRUARY		
Tu. 1	6:30 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF CHICAGO AND VICINITY, I. <i>Miss Helen Parker</i> .
Wed. 2	12:30 P.M.	VELAZQUEZ AND GOYA. <i>Dudley Crafts Watson</i> . Gallery 50.
Fri. 4	10:30 A.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	12:15 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF CHICAGO AND VICINITY. <i>George Buehr</i> . Temporary galleries.
	2:30 P.M.	THE GREAT MURAL PAINTINGS IN AMERICA. <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	CUERNAVACA AND TAXCO, MEXICO (Art through Travel). <i>Dudley Crafts Watson</i> .

DATE	Hour	
FEBRUARY		
Sat. 5	10:30 A.M.	SIX-WEEK SPECIAL SKETCH CLASS FOR CHILDREN (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 6	3:15 P.M.	CUERNAVACA AND TAXCO, MEXICO (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 7	11:00 A.M.	ARTS OF CHINA, I. <i>Miss Helen Parker.</i> Gallery H13.
	11:55 A.M.	HISTORY AND TECHNIQUE OF BRONZES. <i>George Buehr.</i> Gallery H13.
	2:00 P.M.	PRINTS AND PAINTINGS FOR THE HOME (Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	8:00 P.M.	CUERNAVACA AND TAXCO, MEXICO. <i>Dudley Crafts Watson.</i>
Fri. 11	10:30 A.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	12:15 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF CHICAGO AND VICINITY. <i>Dudley Crafts Watson.</i> Temporary galleries.
	2:30 P.M.	ABRAHAM LINCOLN IN ART. <i>Dudley Crafts Watson.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	SWEDEN (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 12	10:30 A.M.	SIX-WEEK SPECIAL SKETCH CLASS FOR CHILDREN (The James Nelson and Anna Louise Raymond Fund for Children). Final. <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 13	3:15 P.M.	SWEDEN (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 14	11:00 A.M.	ARTS OF CHINA, II. <i>Miss Helen Parker.</i> Gallery H11.
	11:55 A.M.	SYNOPSIS OF ORIENTAL SCULPTURE. <i>George Buehr.</i> Gallery H11.
	3:00 P.M.	FIELD DAY "THE TREE STUDIOS" (Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	8:00 P.M.	SWEDEN. <i>Dudley Crafts Watson.</i>
Tu. 15	6:30 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, II. <i>Miss Helen Parker.</i>
Fri. 18	10:30 A.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	12:15 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY. <i>George Buehr.</i> Temporary galleries.
	2:30 P.M.	PAINTING IN COLONIAL AMERICA. <i>Dudley Crafts Watson.</i>
	4:00 P.M.	MEMBERSHIP TEA. Mather Tea Room.
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	GEORGE WASHINGTON'S VIRGINIA (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 19	1:10 P.M.	MAKING A FIGURE COMPOSITION (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 20	3:15 P.M.	GEORGE WASHINGTON'S VIRGINIA (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 21	11:00 A.M.	ARTS OF CHINA, III. <i>Miss Helen Parker.</i> Gallery M2.
	11:55 A.M.	CATEGORIES OF CHINESE CERAMICS. <i>George Buehr.</i> Gallery M2.
	2:00 P.M.	SCULPTURE FOR THE HOME (Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	8:00 P.M.	GEORGE WASHINGTON'S VIRGINIA. <i>Dudley Crafts Watson.</i>
Fri. 25	10:30 A.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	12:15 P.M.	LIFE AT GREAT LAKES. <i>Frederick A. Sweet.</i> Gallery 53.
	2:30 P.M.	ART AND HISTORY OF MARIONETTES. <i>George Buehr.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	ALONG THE DALMATIAN COAST (Art through Travel). <i>Miss Helen Parker.</i>
Sat. 26	1:10 P.M.	MASTERPIECES OF FIGURE PAINTING (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buehr.</i>
Sun. 27	3:15 P.M.	ALONG THE DALMATIAN COAST (Art through Travel). <i>Miss Helen Parker.</i>

DATE	Hour	
FEBRUARY		
Mon. 28	11:00 A.M. 11:55 A.M. 2:00 P.M.	ARTS OF JAPAN. <i>Miss Helen Parker</i> . Gallery H6. PROCESSES OF COLOR PRINTING. <i>George Buehr</i> . Gallery H6. MOTION PICTURES—THE COLONIAL CHARM OF WILLIAMSBURG (Clinic of Good Taste). 5:45 P.M. SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . 8:00 P.M. REPETITION OF 2:00 MOVIES. 6:30 P.M. FORTY-EIGHTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, III. <i>Miss Helen Parker</i> .
Tu. 29		
MARCH		
Fri. 3	10:30 A.M. 12:15 P.M. 2:30 P.M. 6:30 P.M. 7:30 P.M. 1:10 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . FOURTH ANNUAL EXHIBITION OF THE SOCIETY FOR CONTEMPORARY AMERICAN ART. <i>George Buehr</i> . THE DALE COLLECTION—PERSONALLY SPEAKING. <i>Mrs. Walter S. Brewster</i> . REPETITION OF 12:15 LECTURE. REPETITION OF 2:30 LECTURE. MODELING OR WHITTLING A FIGURE (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buehr</i> . Sun. 5 3:15 P.M. THE ART BACKGROUND OF INDIA (Art through Travel). <i>Mrs. Carter H. Harrison</i> .

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. *Miss Helen Parker*, Head.

The Department of Education offers guide service by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For information regarding fees and other details, please consult the department office in Gallery 2.

Free gallery tours for children of the Chicago Public Schools may be had by appointment made in advance.

EVENING GALLERY TALKS. Lectures in the galleries by *Miss Helen Parker* on the current exhibitions and permanent collection. The course is open to anyone. Alternate Tuesdays at 6:30 P.M., \$5.00 for twelve lectures, plus 50 cents Federal tax. Single lectures 50 cents, plus 5 cents tax. *Free to Members*.

ADVENTURES IN THE ARTS. The Florence Dibell Bartlett Series of Lectures. The program continues a survey of art with occasional travel talks. Free in Fullerton Hall, Thursday evenings at 6:30 P.M., *Miss Helen Parker*, lecturer.

The following lectures, given by *Miss Parker*, are open to anyone:

DATE	Hour		Place of Meeting
FEBRUARY			
Tu. 1	6:30 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, I.	Gallery 2
Th. 3	*6:30 P.M.	ENGLISH PAINTING, II.	Fullerton Hall
Th. 10	*6:30 P.M.	MEXICO RE-VISITED.	Fullerton Hall
Tu. 15	6:30 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, II.	Gallery 2
Th. 17	*6:30 P.M.	AN INTRODUCTION TO CHINESE ART.	Fullerton Hall
Th. 24	*6:30 P.M.	OTHER ASPECTS OF ORIENTAL ART.	Fullerton Hall
Tu. 29	6:30 P.M.	FORTY-EIGHTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, III.	Gallery 2
MARCH			
Th. 2	*6:30 P.M.	ROMANTICISM VERSUS CLASSICISM IN NINETEENTH CENTURY FRENCH PAINTING.	Fullerton Hall

* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public.

FREE FILM PROGRAM

The series of motion pictures, "Art around the World," will be continued through February on Saturday afternoons at 2:30 in Fullerton Hall. The first two February performances will be as follows:

February 5: *Time in the Sun*, a documentary motion picture of Mexico edited from scenes filmed by Eisenstein.

February 12: *Carnival in Flanders*, the story of the Spanish occupation of a Flemish town in 1616; there will be English subtitles.

MEMBERSHIP TEAS

IT HAS been the custom for Members to entertain distinguished artists at teas held at various times throughout the year. The next one will be held on Friday, February 18, at 4 o'clock in the Mather Tea Room. The artists to be entertained will be prize-winners and others who are showing in the Forty-eighth Annual Exhibition by Artists of Chicago and Vicinity. Members of the staff, with the assistance of members of the Chicago Junior League, will receive informally and introduce the artists to Members of the Art Institute.

FEBRUARY MEETING OF THE CLINIC OF GOOD TASTE

ON MONDAY, February 14, at 2:00 P.M., the members of the Clinic of Good Taste will be the guests of prominent Chicago artists at the Tree Studios. They will be invited to view the quarters and see the works of these artists at this time. Tickets must be picked up at Fullerton Hall on February 7; no tickets will be mailed or phone reservations accepted.

SUGGESTIONS FROM MEMBERS

THE Membership Lecture Department would greatly appreciate comments from the Members regarding lecture programs and courses. Suggestions, speakers, and dates that might be especially desirable would be welcome. Address communications to the Membership Lecture Department.

DEPARTMENT OF REPRODUCTIONS

THE Lovers by Pablo Picasso and In the Park by Marie Laurencin, two outstanding paintings in the Chester Dale Collection, are now available in color prints of two sizes, 25 x 19 and 19 x 14. The larger reproduction is priced at \$10.00 and the smaller at \$6.00.

Golden Sands, a facile water color by Russell Flint, and Ballet Dancers, a distinguished pastel by Edgar Degas, will be ready for sale about March 1. On the Terrace by Auguste Renoir will also be available this spring.

GOODMAN THEATRE

MEMBERS' SERIES

THE fifth production of the Members' Series is a masterpiece of American playwrighting by the master of American playwrights. *Ah Wilderness* was written by Eugene O'Neill when he was in the midst of writing a monumental trilogy, according to some reports, a trilogy of trilogies. The monumental work has not been produced as yet, but *Ah Wilderness* which was run off very quickly turned out to be one of the most successful plays of O'Neill and established, among other things, his ability to write comedy, an ability which was not suspected by the theatrical world up to that time.

Ah Wilderness is a play of our adolescence, with its problems not only of the young, but also of the parents. To us who live in a world in the midst of disaster, the play appears to be set when "it's summertime an' the living is easy." It may not have been all quite so easy as it would appear now. But it is certainly a pleasant relief to slip off for two hours and a half into the time when America, an incredible, young America (of some thirty years ago) can be seen through the wise and twinkling eyes of Eugene O'Neill.

The play will open on Thursday, February 10, and will be performed the 11, 12, 16, 17, 18, 19, 23, 24, 25, 26, and March 1, 2, 3, and 4, with a Matinee on Thursday, February 24, at 2:30, and a Sunday night performance on February 20.

CHILDREN'S THEATRE

The February play, the third in the year's Series, will open on Saturday, February 5. It is a truly charming dramatization of an old Russian Fairy Tale concerning a Snow Maiden made by a childless couple, a Snow Maiden who comes to life and makes life happy not only for the people who have made her, but for all the village. The play is called *The Snow Maiden*. The dramatization was made by Charlotte B. Chorpennig and Anne Nicholson. Tickets for the performances of *The Snow Maiden* are now available. The play will be performed every Saturday until and through March 25 with a Morning performance on March 4 at 10:30, and a Sunday afternoon performance, March 19 at 3:00.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus three cents Federal tax is charged for admission on all other days. Members, students, artists bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays.

For information, call Central 7080.

EXHIBITIONS

March 26, 1943—The Discovery of Landscape. Gallery 17.

An exhibition of original fifteenth and sixteenth century engravings with enlarged photographs of landscape details.

April 28, 1943—Twentieth Century French Paintings from the Chester Dale Collection. Galleries 38, 39, and 40.

This outstanding group of modern French pictures has been lent to the Art Institute by Mr. and Mrs. Chester Dale for an indefinite period. It contains nine paintings by Picasso, important works by Matisse, Derain, Utrillo, and Modigliani.

September 15-March 10—Recent Accessions to the Textile Collection. Gallery A5.

A showing of miscellaneous material acquired by the Art Institute during the last few years and not previously exhibited.

October 7-March 10—Costume Shawls (European Section). Gallery A3.

The shawl became very important in the textile and costume field during the first half of the nineteenth century with the European adaptations of the Indian cashmere type. This exhibition is supplemented by one in the Oriental Department.

October 21-April 10—An Exhibition of Antique Shawls. Gallery H9.

A stunning show of exquisite old shawls from Persia and India which were an indispensable part of every lady's costume during the late eighteenth and early nineteenth centuries.

November 2—Exhibition of Recent Gifts and Loans to the Oriental Department. Gallery H5.

This includes some fine Chinese porcelains, textiles, and a small group of Indian and Persian paintings.

November 26-February 20—Lithographs and Drawings by Max Kahn. Gallery 16.

Recent work by one of the most talented of contemporary American color lithographers.

February 1-February 28—The Masterpiece of the Month: Still Life with Carp, painting by Édouard Manet (French, 1832-1883). The Mr. and Mrs. Lewis Larned Coburn Memorial.

Painted about 1864, this is one of Manet's most outstanding still lifes and shows his brilliant handling of paint and masterful rendering of textures.

January 13-February 20—Art in War: Paintings of America at War Commissioned for *LIFE*. Gallery 53.

These significant records of the activities of our service men were painted by Henry Billings, Aaron Bohrod, Floyd Davis, Peter Hurd, Edward Laning, Fletcher Martin, Tom Lea, Barse Miller, and Paul Sample.

January 19-February 14—Photographs by Franz Lipp. Gallery 13.

An unusual series of photographs of the Crater of the Moon National Monument.

January 27-March 5—Forty-eighth Annual Exhibition by Artists of Chicago and Vicinity. Galleries G52-G61.

This all-juried exhibition of oil paintings and sculpture has been selected by Sylvia Shaw Judson, Dwight Kirsch, and Donald M. Mattison. A feature of the Exhibition is a group of photographs of Chicago Artists by Helen Balfour Morrison.

January 28-February 29—Rococo: Prints before the French Revolution. Gallery 12.

A large selection of outstanding prints presenting a comprehensive survey of a flourishing period in the history of French engraving.

February 3-March 26—The Fourth Annual Exhibition of the Society for Contemporary American Art. Gallery 52.

This exhibition is composed of paintings each of which has been chosen by members of the Society.

February 18-March 31—Color Woodcuts by Louis Schanker. Gallery 13.

A one-man show by this progressive American artist, demonstrating his use of a complicated color woodblock technique in which he sometimes employs as many as six and seven colors.

February 24-April 2—Art in War: Life at Great Lakes. Paintings by Pharmacist's Mate Richard Bergere. Gallery 53.

These spirited sketches of the every-day activities of our men in the Navy depict life at Chicago's great Naval training center.

March 6-April 3—Fashions of the Seven American Wars. Galleries A3 and A4.

An exhibition of the costumes worn by the women of America during the wars our country has undergone. The clothes have been selected from the Museum of Costume Art in New York, and the show is sponsored by Coty, Incorporated.

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